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the natural form. Again, such minutely-copied work violated the necessity for fitness for its space and purpose.

The principle governing growth in nature must be observed in ornament. For example, as in actual life, all curve must spring in the same direction, whether flowing from right or left of a central stem, and it was an obvious mistake to repeat the trailing festoons, so appropriate in Renaissance decoration for a wall surface, upon a ceiling. The grotesque did not suggest a misuse or degradation of the subject, and might be more boldly employed. The use of grotesque animals upon jugs or other domestic vessels is almost universal throughout the world. The imitation of artificial objects was invariably bad, because it brought back the mind to every-day matters, and it was generally a proof that it was introduced to save trouble and thought. Artificial objects were very frequently used in Roman and Renaissance work, and also in a great deal of the work by Grinling Gibbons, which was often very faulty in conception, although admirably executed.

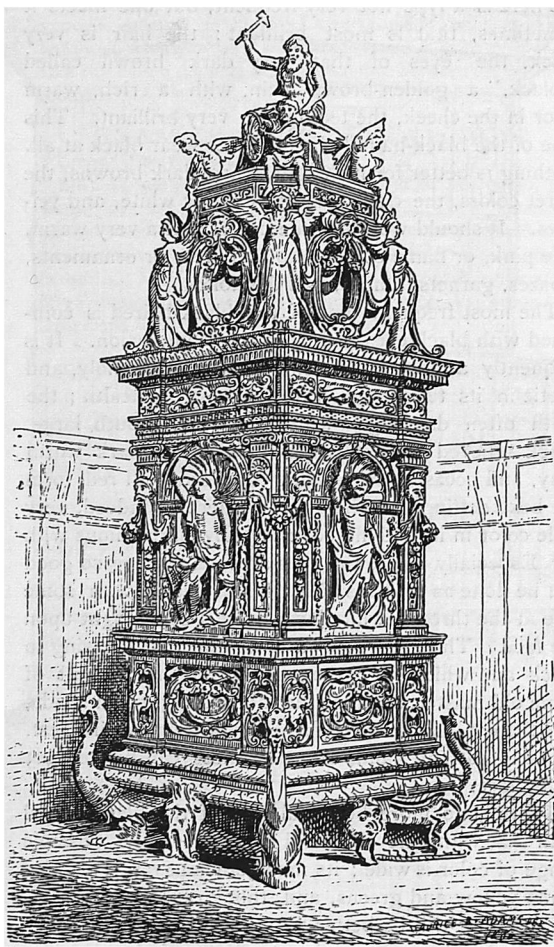
THE STORY OF A MANTEL-PIECE.

MR. H. J. COOPER, the ingenious and entertaining contributor to the columns of our London contemporary *The Artist*, who not long ago told how he had utilized an old oak four-post bedstead to build up "a very creditable chimney-piece," has since achieved something even more remarkable. He has taken the body of an old pianoforte, out of which he has formed "rather more than the nucleus of a mantel-piece and overpiece." We give in a somewhat abridged form his amusing narrative, with some characteristically discursive remarks on decoration in general:

"Lest this recital should tempt any reader, in a burst of enthusiasm, to set about a similar performance, allow me to say it is not every piece of furniture that will adapt itself to distinctly different circumstances and requirements. A dining-table would hardly lend itself to chameleon transformations, neither would your brougham, nor indeed an ordinary cottage or grand pianoforte. The pianoforte that yielded so kindly to my treatment was of a good old-fashioned school, having been made nearly a century ago; and exulted in a glory of its own, quite apart from its merits as an instrument of music. To begin with, it was a colossal edifice, as big as a huge wardrobe, having tall 'wings' on either side opening as cupboards, and surmounted by gilded and reeded domes reminding you of the minarets of Constantinople. Moreover, it was bedecked with a looking-glass, so that the performer could observe herself while playing. The 'case' was of richly colored mahogany, toned down by age to the condition of fine tortoise-shell, and relieved by gilding. It is to be hoped the musical portion of this remarkable creation was renowned at one time for quality, since it certainly could not boast of quantity, the compass being about four and a half octaves. At this time, however, it must have reached its threescore years and ten, for the notes were weary and decrepit. Much care and labor have been expended on the central portion, that which abutted on the key-board, and here the workmanship is exceptionally fine. Two small cupboards with miniature doors divided into six panels each, with delicate mouldings, stand on either side the range of ivory keys. Well-proportioned slender columns with bases and capitals of finely chased and lacquered brass support the entablature. A row of diminutive dentils runs along the frieze, and below the columns is a plinth in graduated steps. A gallery of exquisitely turned balusters (of which I count sixty-seven, hardly seven-eighths inch tall and five-sixteenths inch broad in the thickest part), stretches from door to door above the 'breakfront' cornice, and forms a secure protecting rail for a few slender vases on the shelf thus provided. Silvered plate glass fills the space between the cupboards, and above the gallery there are three larger pieces of glass, a broad centre-piece and two side-slips, with arched heads, and framed in the same tortoise-shell colored mahogany.

"Such was the salvage I rescued, perhaps from the fate of the auction room, and applied as a chimney *étagère*. An old wooden frame, carved and reeded in severe Grecian style, was unearthed from a dusty corner of a workshop and duly cleaned up and gilt, after

being fitted round the outside of the mahogany mirror. Those who study the frames of pictures will be aware that there is a great difference in the softness and richness of gilded wood over gilded composition or 'carton-pierre.' This, and a pair of bracketed side-pieces, gave the finishing touches, and my mirror was complete. In due time I had the bitter sweetness of pulling down a white marble chimney piece to make way for one in dark Spanish mahogany that should be more in consonance with the now silent relic that aforesaid resounded with gay and festive, or, it may be, plaintive strains. I say the 'bitter sweetness,' because, first, I had the bitterness of only realizing a quarter the value of the marble mantel piece; and, secondly, I had the pleasure of bidding adieu to as execrable a bit of de-based cutting as ever spoiled fair marble. I remember when a boy assisting the cook to make some pastry, and being very much annoyed with the want of taste displayed in the fashioning of some leaves with which she was about to adorn the crust. So I suggested an improvement, and set to work to cut and mould some leaves and flowers of an entirely superior type, and that should more creditably represent nature. But by the time I had done, the sculptured dough was woefully black, and I much fear I had not even the melancholy satisfaction of baking it for my own consumption. The



OLD DUTCH TERRA-COTTA STOVE.

moral is that in decorations for pastry you cannot be too lighthanded and expeditious, but in the carving of marble or stone surely something more than the pastry-cook's art is essential! And yet how much of the chiselling on our domestic fireplaces is no better!

"A series of graceful festoons and pendants runs along the fascia of my mahogany mantel piece, cut sharply in the wood and then gilded; not applied, that is stuck on. The color of course is an orange-ruby tone, not the usual color of mahogany, which is difficult to blend with most other tints. The upright jambs have four or five flat broad hollows, not deeply sunk, and a small semicircular shelf near the top, on a corbelled bracket. A slip of black marble, an inch and a half wide, protects the edge of the wood from the heat of the fire. The interior open space is lined with small square tiles, four inches by four inches, of tones of olive and gold-green, in fact in tint like nothing so much as the varied shades to be seen in a basket of greengages. These contrast perfectly with the deep colored mahogany. A connecting link between the mantel-piece and the tiled opening is supplied by a kerb fender of rich red-brown glazed tile, made in short lengths and pieced together by cement, and fastened to the floor in the same manner. This makes a clean

compact fender or guard, and to your housemaid it is a gift from the gods, as it never gets out of condition. A shallow fender stool is carried round this tile plinth, and its covering of peacock blue velvet, albeit a color that has got itself into much disrepute, gives a tone to the whole, and completes the harmony. In winter, the fire in the small standing 'dog' grate is softly reflected in the tiles below and on either side, while in summer the grate is removed and the interior given up to ferns and grasses, a cineraria, spreading palms, and of course a couple of tall lilies on either side. These are arranged in shallow glass 'table' dishes filled with earth and covered over with mosses, and are a source of much trouble and delight. The flowering plants are difficult to keep alive and vigorous, but hardy green plants have, I think, a more pleasant sociable look in summer than most of the contrivances—Japanese sunshades, peacock feather screens stuck into china toads, æsthetic chimney boards, embroidered draperies and what not.

"The cosiest of friends in winter, the steel grate appeals to few sympathies in summer time, and is simply out of place, not wanted, except as a very necessary means of ventilation, pending the enlightened action of builders in this respect; I allude of course to the chimney opening. There is no need, in an open fireplace, to push the plants far under the chimney; they can well stand in front and get both light and air. About the evils arising from the exhalations from plants, and their absorption of oxygen, there seem to be different opinions, and I leave scientists to fight this out. The last account I read of a learned physician's house which had been fitted up on the latest hygienic principles—no carpets, no curtains, varnished walls and no dust whatever—suggested the reflection whether life was indeed worth living."

A WONDERFUL DECORATIVE PROCESS.

"EIDOGRAFIE" is the name given to a process invented by Professor A. F. Eckhardt, a German chemist. According to the inventor, "silken cushions, such as ladies have been accustomed to spend weeks in embroidering from designs in colored silk, are decorated elegantly by the pencil of the 'eidographist' in a few hours, and the work is done in metal, which will not wear off, as the silk of embroidery does. Instead of the expensive stained-glass windows used in churches, windows decorated by the 'eidographic' process can be employed, producing similar effects, and at a comparatively nominal cost. Wooden ware can be embellished by the same process, as can paper, metal, ivory, leather, wire screens, and any solid surface. The designs being in solid metal, and the brilliant coloring a compound part of the metal, the decorative work is permanently fixed, and will last as long as the material upon which it is placed." The worker in eidographie is supplied with a number of pencils containing the metal which Professor Eckhardt has compounded, and the composition of which is his secret, in a fluid form. It is said that every known color can be produced. The moment the fluid meets the air, upon issuing from the pencil, it hardens and becomes a metal, adhering so closely to the material upon which it is laid that it cannot be removed without breaking. One of the uses to which eidographie is capable of being applied is said to be the production of copper and steel plates for engraving. The design is first made by the new process, and a negative is then taken. The labor of engraving is thus saved. This is all very wonderful. We hope it is true.

SOME hints in *The London Guardian* to ladies who decorate churches for harvest festivals might be applied to decorations at the time of our Thanksgiving celebrations, although with a little reservation perhaps. At harvest festivals, only esculents should find place in church decorations. Our Thanksgiving Day was originally the English harvest festival transplanted by our Puritan ancestors. Now it is made the occasion for rejoicing over the general prosperity of the country. *The Guardian* says: "Cereals of all kinds give rich if not high color, and interesting form. The foliage of the common carrot is decorative in the highest degree, in its autumnal tints and shadings; and these tints it is which, at a harvest thanksgiving, should most appropriately prevail. Asparagus foliage is airy and

graceful; the hop has decorative capacities; grapes and plums, of course, are superbly ornamental, and there are bright, warm tones in apples."

COLORS WOMEN SHOULD WEAR.

MISS OAKEY'S BOOK ON THE MYSTERIES OF ARTISTIC COSTUMES.

THE most valuable little book of the day to ladies who would dress becomingly, and hence artistically, is "Beauty in Dress," by Miss Maria R. Oakey, a well-known artist and writer. It is remarkably concise in style, is conservative in tone, clear in statement, and contains more practical information upon the subject it treats than any other volume we know of. We are sure our readers will thank us for the following copious extracts from Miss Oakey's remarks on various styles of beauty and the colors to be chosen or avoided for each:

There are several types of the red-haired, and each requires a different "treatment." Red hair with blue eyes must be differently managed from red hair with gray, or green, or brown eyes. The following are the colors to be chosen for red hair:

White, of a creamy tone.	Olive-green.
Black.	Gray-green.
Invisible green.	Stone-gray.
Rich bottle-green.	Claret color.
Rich blue-green.	Maroon.
Plum color.	Gold-color.
Amethyst.	Pale amber.
Brownish purple.	Dark amber.
Pale yellow.	Reds approaching amber

Brown.

The colors to be avoided for red hair are:

Blue of all shades.	Bright rose-pink.
Blue white.	All violet-pinks.
Pale green.	Blue purple.
Scarlet, or all bright reds.	Lavender.

All pinks approaching a violet shade are painful with red hair; but especially where the eyes are brown, and the complexion of that shell-like beauty that often accompanies this type. The blue-eyed women of this type do well to wear chiefly the greens, stone-gray, and yellows, the creamy white, and the black. This gives them sufficient range, and they cannot improve upon it; nor for ornaments upon amber, gold, pearls, and yellowish lace. The gray and green-eyed may venture further still, taking besides the browns and purples; but the fortunate brown-eyed may run the whole gamut here set down from white to black, through all the colors allotted to them in the foregoing list; though they will find nothing better than the dark reds and ambers.

The most difficult variation of the red-haired type to dress is the sandy-haired, with light eyelashes. Nothing is so good as black or white for this style—always a creamy white, and black, either solid or transparent. The ornaments should be amber, or gold, or jet; no color can be as good with this type as black or white. White lace and black lace afford all opportunity needed for the effect of dressiness; and the white of a creamy cashmere, or of a cambric, tulle, or muslin, can give sufficient variety of costume with the black of velvet, of transparent grenadine, or of cashmere or silk.

There is a type very frequent in America which is usually called "ineffective;" and women belonging to it are ordinarily set down as plain, though among them we often find delicacy of form and fine eyes. They have dull, light-brown hair, and no brilliancy of complexion; the eyes are often gray or blue. We find them making one of two mistakes in the color of their dress, in hopes of mitigating this ineffectiveness: one is to wear reds, which, however, fail to produce either harmony or contrast; the other is to dress in fawn colors and grays, as if hoping by this paler setting to give color to themselves by contrast. All this is futile; fawns and grays require a complexion either brilliant or delicate; browns are out of the question; soft pinks or blues, well contrasted with white of a creamy tone, or black, make the best choice. If the eyes are green, dark green may be used; but we rarely find them green with this type. The following colors are to be chosen for this type:

Black, never dull.	Pale blue, never chalky.
Creamy white.	Invisible blue.
Pale pink, warm tone.	Invisible green.

The colors to be avoided are:

Fawn colors.	Reds.
Tan colors.	Browns.
Blue white.	Lavender.
Grays.	Bright greens.
Frank blue.	All rich tones of claret, maroon, purple, etc.
Yellows.	Olive green.

For the women with brown-black hair, steel-gray eyes, and a fair skin with a brilliant rosy color in the cheek, the following are the colors to be chosen:

Greens of all dark or full shades.	Grays.
Purples of all shades.	Browns.
Blue white.	Reds, from dark to light.
Cream white.	Rose de chine.
Black.	Gold color.
Fawns.	Gray blue.
	All shades of blue.
	Lilac and violet.

The colors to be avoided are:

Pale green.	All fade-colors, too subtle tones, like mauves, etc.
Old gold.	

Perhaps no color surpasses the effect of unrelieved black with this type. A black velvet, or cashmere, or silk high in the throat; a black velvet ribbon about the throat, fastened with a diamond, or simply tied; or with a clasp of turquoise, or a ruby, or garnet, or amethyst, or chrysoprase, or emerald.

But black velvet should be avoided where the contrasts are too startling. With black hair and a high color the effect is rarely in good taste, though often exceedingly brilliant, while a dark green, claret, or blue would be more harmonious. Yellow is a color that should be very suspiciously approached with black hair. It is very often but a vulgar contrast, and needs much brown or yellow in the complexion to make it pleasing.

There is a type not very frequent, but one meets it sometimes, that is most brilliant: the hair is very black, the eyes of that very dark brown called "black," a golden-brown skin, with a rich, warm color in the cheek, the teeth often very brilliant. This type of the black-haired should never wear black at all. Nothing is better for it than the warm dark browns, the claret colors, the deep ambers, creamy white, and yellows. It should wear no pale colors, but a very warm, pale pink, or flame color, and for jewels or ornaments, topazes, garnets, amber, and diamonds.

The most frequent type of the black-haired is combined with black eyes and a sallow complexion. It is frequently a temperament inclined to melancholy, and poetic in its tendencies, rarely strong in health; the teeth often dazzlingly white, and the mouth large. Black relieved with transparent white, a dark warm gray, and occasionally a flame color or a dull red, form the best setting for this type. There is, indeed, very little color in it, and no color is truly harmonious with it. Especially where the eyes are fine, nothing so good can be done as to dress this type in black, with some lace at the throat—white lace, to cast some light upon the face. The effect is then of an effective drawing in black and white—a photograph from the portrait of some old master, in which the values of light and shade, and the expression of the face, are the points of interest. If the throat and hands are fine, these can be well set off by lace.

There is no more beautiful type of the black-haired than that with pale skin and blue eyes. Its possible range of color is wide; its most judicious range of color omits yellow and greens, and, though it may wear purple, nothing will be better than blues, and some reds; though the blues are the best. Blues of the sapphire shades, and blues of the Chinese colors, such as come in the Canton crêpes, cannot be improved upon for this type. The reds can be worn, though the lighter reds are too startling, and the dark reds, such as cardinal, are better; very pale shell pink, blue grays, and white, both cream and blue white, and black, both solid and transparent.

It is useless to go beyond these colors; no better effect can be gained for this type. For ornaments pearls, sapphires, opals, diamonds, and lapis-lazuli, sometimes turquoise. For flowers, pale white roses, pale blush and white roses, like the souvenir de Malmaison, white camellias, the wild fringed-gentian, lilies, white lilacs, orange-blossoms, sometimes violets, and the purple pansies, and water-lilies.

Wherever there is red in the composition of the hair, green (not a pale green, which should be only worn by blondes, or a blonde that has deepened with maturity toward the "châtain" color, when it should be a warm, pale green) will be becoming, and the dark shades of red will bring out the red in the hair. Light blue may be very effectively worn with very dark hair that has red in its composition, especially when the complexion is pale or very delicate. Blue white in all cases demands the brilliant rosy, or the brilliant pale complexion, and very dark brown, black, or golden hair.

The brown-haired type, with warm brown skin and

brown eyes, seems often to have an instinct toward certain barbaric contrasts—blue and red, black and yellow. Blue and red, and blue and yellow are very fine with it; but black, blue white, and all pale and cold colors must be avoided. All the blues worn must be warm and rich. The following colors are to be chosen for it:

All reds.	Rose pink in small quantities.
Amber.	All warm blues, from dark to light.
All yellows.	Tan colors.
Cream white.	Fawn colors.
Brown.	Tea colors.
Maroon.	Flame color.
Olive green.	

The colors to be avoided are:

All cold and pale blues.	Purple.
Light green.	Black.
All cold greens.	Blue white.
Pale violets.	Even the transparent blue white and gray of white muslin.
Violet pinks.	
Grays.	

For very dark-brown hair, dark-brown eyes, and "matte" complexion the following colors are to be chosen:

Black.	Reds, especially dark reds.
Cream white.	All the rich dark red purples and maroons.
Purple.	Some dark-blue greens, like peacock.
Violet.	Russet.
Amber.	Rose pink.
Olive green, light or dark.	

The colors to be avoided are:

Blue white.	Mauve pinks.
All light and cold blues.	Cold yellows.
Grays.	Pale greens.

Where this color of hair and skin is combined with green or hazel eyes, the range of color may be extended to some cooler tones. Usually the complexion becomes a little fairer with green or hazel eyes, though the general tone is the same.

The following are the colors for a cool blonde:

Jet black.	Cool grays.
Blue black.	All cold blues.
Cold dark green.	Heliotrope purples.
Cold pale green.	Cold pale violet pink.
Blue white.	Cold lilacs.
	Lavender.

The colors to be avoided are:

Reds.	Warm violets.
Warm blues.	Ambers.
Yellow greens.	Cream white.
Olivs.	Fawns.
Browns.	Tans.
Yellows.	Russet.

The golden blonde is quite another type from the cool blonde. The cool blonde remains blonde usually all her days, the golden blonde is usually deepening in color from year to year. She is rarely blue-eyed, usually gray or hazel-eyed, or green-eyed. The golden blonde with the roseate skin, and the golden blonde with the pale luminous skin, must choose their colors differently. The golden blonde of the warm roseate skin has usually hazel eyes. The warm reds and flame colors will not be unbecoming to her; but she will find nothing more harmonious than yellows and ambers; a frank rose pink, warm greens, black, brown, fawns, and cream white. Here is her table of colors:

Turquoise blue.	Ambers.
Rose pink.	Purple.
Warm greens, from dark to light.	Violet.
Cream white.	Black.
Reds.	Warm grays.
Yellows.	Fawns.
	Brown.
	Flame color.

The colors to be avoided are:

Cold blues.	Blue white.
Mauve pinks.	Lavender.
Cold greens, light or dark.	Cold lilacs.
	Cold grays.

The golden blonde with gray, green, or light hazel eyes, and pale luminous "matte" skin, must make quite a different choice of colors—namely:

Olive green, light and dark.	Turquoise blue.
Black.	Pale peacock blues.
Cream white.	Transparent white.
All soft yellow greens.	Mauve pinks.
Stone gray.	Amethyst, light and dark.
Blue gray.	Heliotrope in all shades.
Gray blue.	Pale amber.

The colors to be avoided are:

Orange.	Blue purple.
Brilliant yellow.	Cold blues.
Scarlet.	Lavender.
Tan color.	Fawns.
Heavy blue green.	Frank pinks.
Blue white.	All reds, from dark to light.

The jewels and ornaments for this type are, first and essentially, pearls, then opals, amethysts, topaz, turquoise (the greener blue turquoise), amber, moonstone, chalcedony, lapis-lazuli.